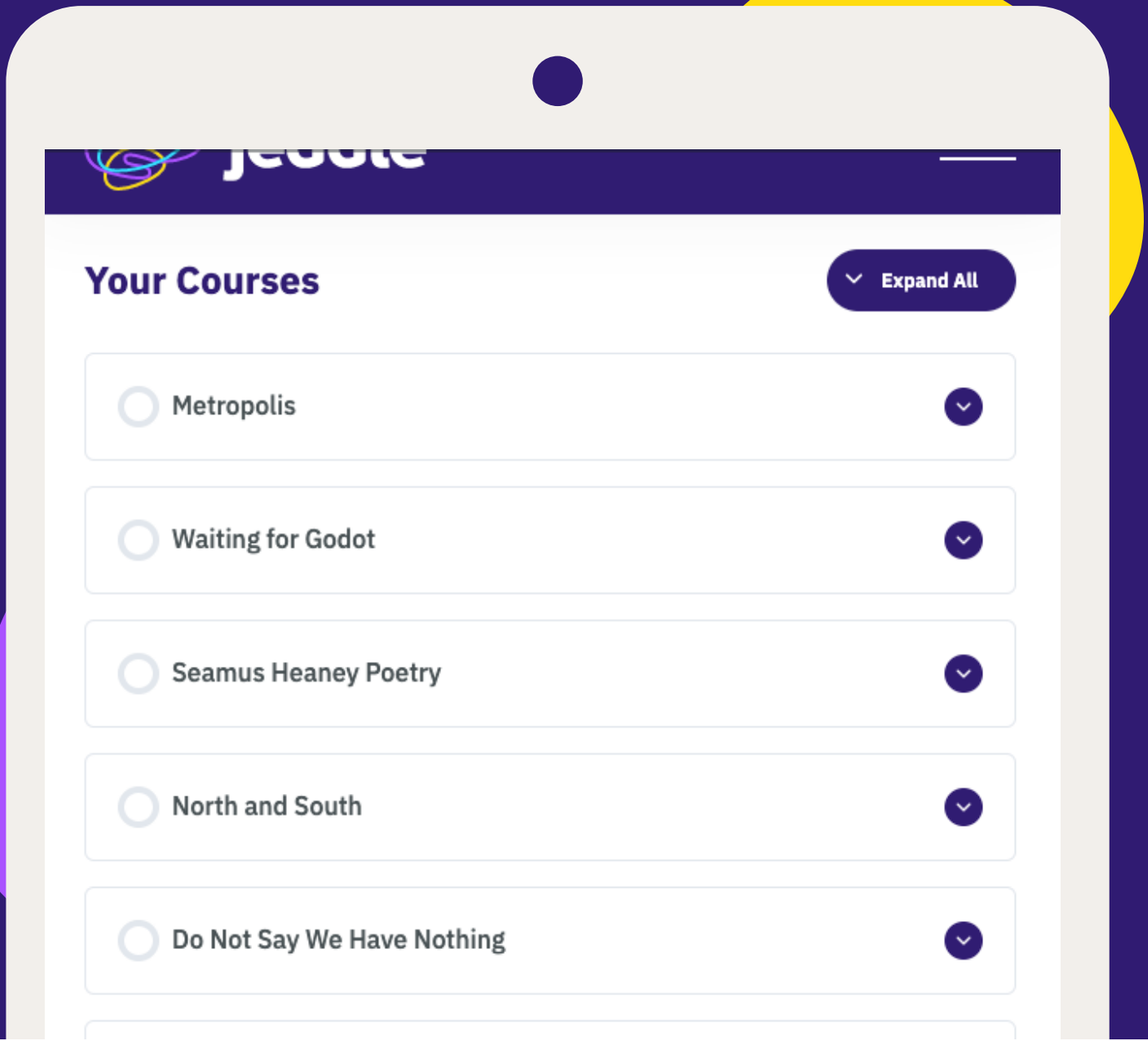
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# English Extension I



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# Features

- Rubric Breakdown
- Close Analysis
- Context
- Exemplar Materials
- Form & Features
- Band 6 Examples



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# Band 6 Analysis



## ACT 2

*The second act commences as a new day, but the same time and place. Estragon has a distorted recollection of the events of the day before, not remembering any specifics, and Vladimir begins to question the validity of his memories. For the second time, Pozzo and Lucky enter, but Pozzo has been blinded and Lucky has become dumb. When Vladimir questions Pozzo of their meeting the previous day, he denies meeting the couple, triggering even further doubt in Vladimir, who seems to be the only character with an understanding of the past.*

*Pozzo and Lucky leave again and the boy re-enters. Once again, the boy tells Vladimir that Godot will not be coming today, but definitely tomorrow. He also denies having met Vladimir and Estragon the previous day. The boy leaves again, and by the end of the play, Vladimir and Estragon contemplate leaving, but do not move as the curtains close.*

| EVIDENCE | EFFECT |
|---|---|
| **"Next day. Same time. Same place."** | **Stage directions** capture the **monotony of waiting for Godot,** where the **anaphora of 'same'** depicts the concept that the **characters are suspended in time.** It also speaks to the **dismantling of grand narratives, as there is no relevancy of history and the relationship between past and present.** This captures Beckett's commentary on the **difficulty of asserting ontological truths in a situation void of concurrency or inherent value.** |
| **The tree "has four or five** | The **symbolism** of the tree having gained four or |

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# Form, Style and Genre



IN PROGRESS



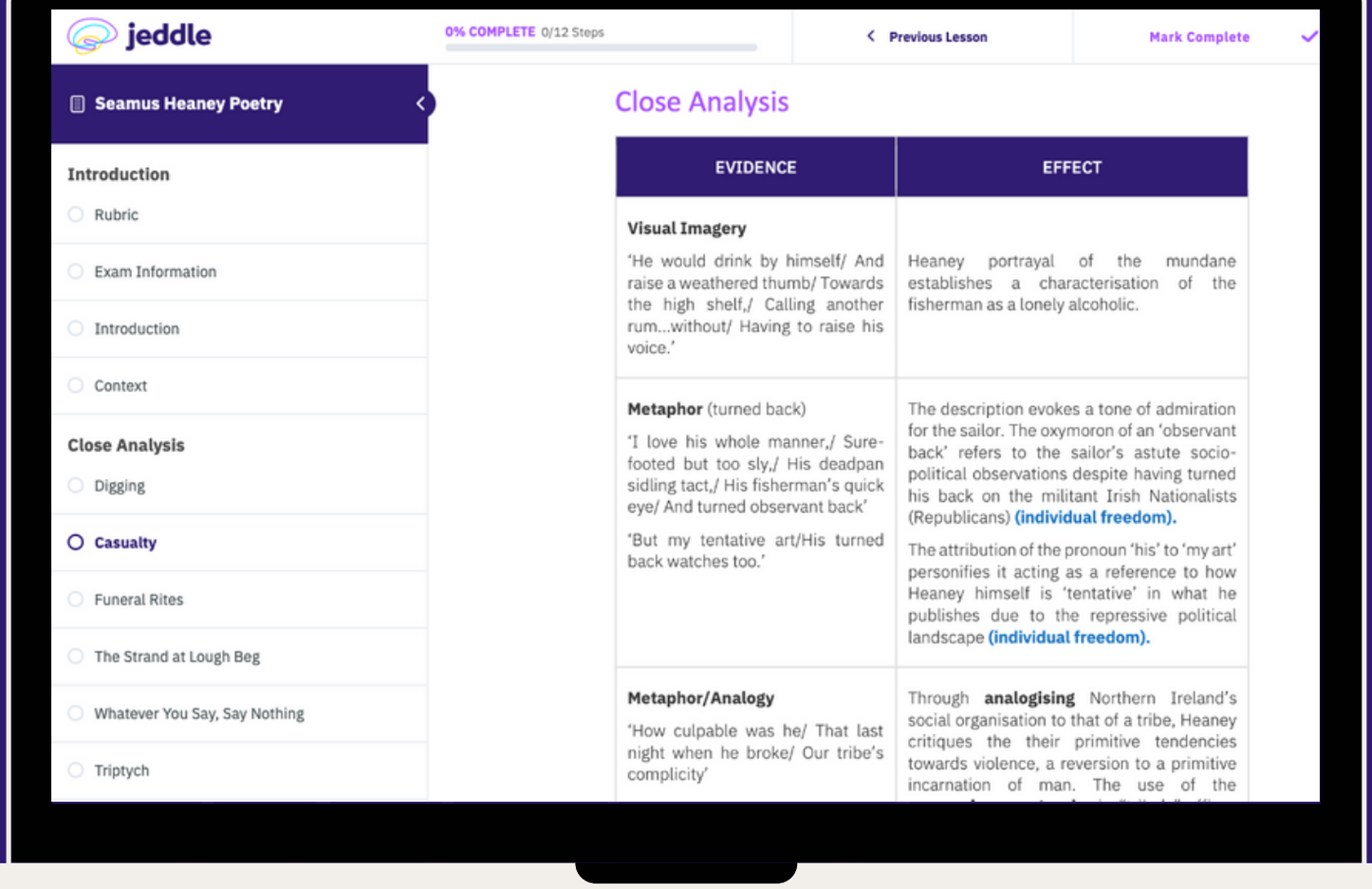
| | |
|---|---|
| **Static vs. fluid cinematography** | ♦ A key aspect of Coppola's form is her manipulation of cinematography. As discussed earlier, the camera is an inherently 'extrospective' medium, in contrast to first-person narration or free indirect speech which is more traditionally 'introspective.' Thus, up until the final, private whisper, Coppola is interested in her the inner conflict of an individual manifests in their physical behaviours and the words they speak<br>♦ The fluidity of her camerawork during the sequence in which Bob and Charlotte venture through the Tokyo streets, going to house parties and karaoke bars, mirrors the emancipation that can occur when an individual decides to escape their psychological incarceration. The wordless, static mid-shots that permeate the first 'act' of the film parallel the psychological confinement that accompanies any retreat into one's lonely interior space |
| **Blocking and negative space** | ♦ Coppola uses the collapse and reassembly of negative space to chart the fluctuations in Bob and Charlotte's relationship. Negative space itself acts as a representation of the emptiness that belies the human mind: a capacious space that can only be assuaged through authentic human connection. The negative space that separates Bob and Charlotte during their first drink at the hotel bar collapses when Charlotte rests her head on Bob's shoulder; reopens after Bob's ostensible betrayal; and collapses again when they reconcile, suggesting the immutability of their friendship<br>♦ Through gestures and blocking, we can understand the difference between the authentic and inauthentic relationships in the film. The awkward body language when Bob interacts with his Japanese crew or hugs a Japanese talk show host, and the exasperated sarcasm that characterises his conversations with Lydia, contrasts the unvarnished fluidity of his movements with Charlotte, either in the hotel or in the streets |

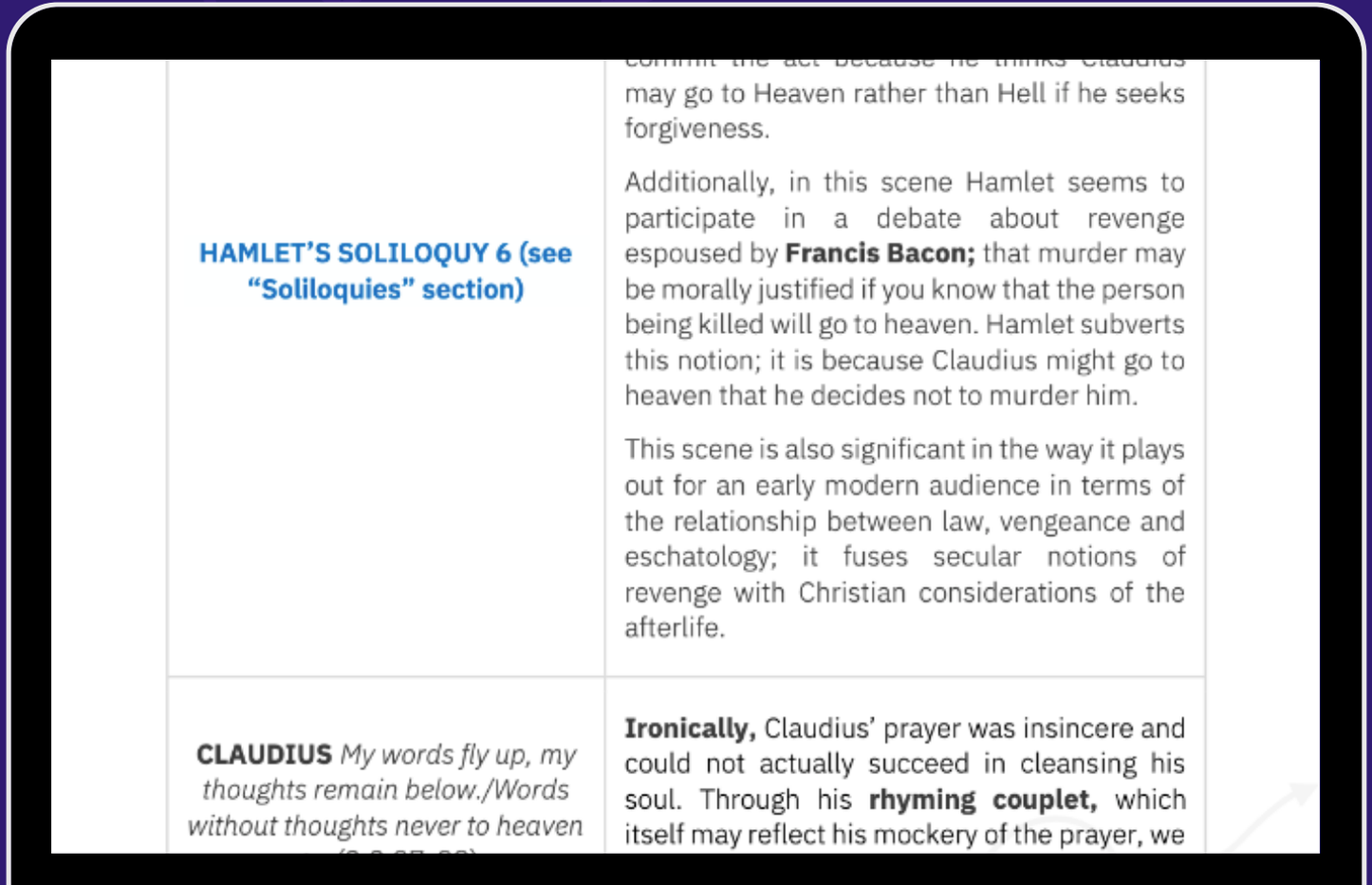
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## Specific Techniques

| EVIDENCE | EFFECT |
| --- | --- |
| "'Planting rice is never fun' – generations" | Early on in the poem, Chong gives the reader this **anonymous quotation** and leaves its origins ambiguous. This invites the reader to query what her poem is in opposition to – are these the words of her generation, ungrateful for the sacrifices of her elders? Or do they come from those who are ignorant to Chong's cultural traditions? It is this **thesis** that Chong uses as the basis to argue against in her work. |
| "generations of men, women and children ankle-deep," | Similar to the symbolism discussed in the previous section, Chong also uses **circumlocution** in this poem to distend certain sentences. Part of this can be seen as a means to follow the syllabic structure of the **quatrain** form, **but more than a mere structural purpose the excessive description serve to re-enforce the preoccupation of familial bonds in her cultural environs.** |
| "...men, women and children ankle-deep in padi fields" | Another prominent technique is the use of **enjambment**, whereby a sentence continues over a line into the next. This, combined with the absence of a **traditional rhyme structure**, serves to emphasise a sense of discontinuity that Chong is attempting to convey to the responder. The author uses this to great effect in the way that she can modulate the pace of |

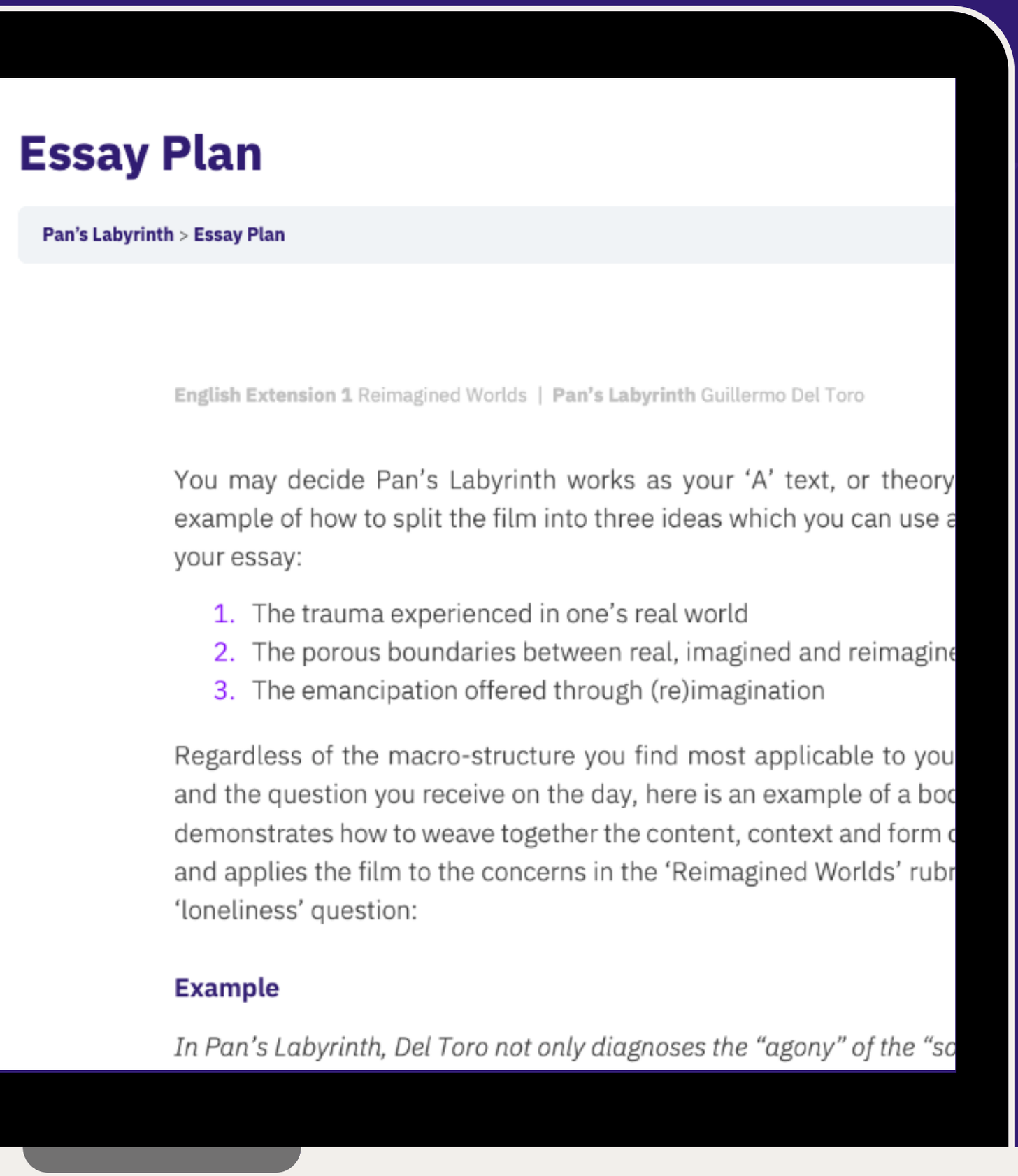
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0% COMPLETE 0/12 Steps
Previous Lesson
Mark Complete
Seamus Heaney Poetry
Introduction
Rubric
Exam Information
Introduction
Context
Close Analysis
Digging
Casualty
Funeral Rites
The Strand at Lough Beg
Whatever You Say, Say Nothing
Triptych
Close Analysis
EVIDENCE
EFFECT
Visual Imagery
'He would drink by himself/ And raise a weathered thumb/ Towards the high shelf,/ Calling another rum...without/ Having to raise his voice.'
Heaney portrayal of the mundane establishes a characterisation of the fisherman as a lonely alcoholic.
Metaphor (turned back)
'I love his whole manner,/ Sure-footed but too sly,/ His deadpan sidling tact,/ His fisherman's quick eye/ And turned observant back'
'But my tentative art/His turned back watches too.'
The description evokes a tone of admiration for the sailor. The oxymoron of an 'observant back' refers to the sailor's astute socio-political observations despite having turned his back on the militant Irish Nationalists (Republicans) (individual freedom).
The attribution of the pronoun 'his' to 'my art' personifies it acting as a reference to how Heaney himself is 'tentative' in what he publishes due to the repressive political landscape (individual freedom).
Metaphor/Analogy
'How culpable was he/ That last night when he broke/ Our tribe's complicity'
Through analogising Northern Ireland's social organisation to that of a tribe, Heaney critiques the their primitive tendencies towards violence, a reversion to a primitive incarnation of man. The use of the


may go to Heaven rather than Hell if he seeks forgiveness.
HAMLET'S SOLILOQUY 6 (see "Soliloquies" section)
Additionally, in this scene Hamlet seems to participate in a debate about revenge espoused by Francis Bacon; that murder may be morally justified if you know that the person being killed will go to heaven. Hamlet subverts this notion; it is because Claudius might go to heaven that he decides not to murder him.
This scene is also significant in the way it plays out for an early modern audience in terms of the relationship between law, vengeance and eschatology; it fuses secular notions of revenge with Christian considerations of the afterlife.
CLAUDIUS My words fly up, my thoughts remain below./Words without thoughts never to heaven
Ironically, Claudius' prayer was insincere and could not actually succeed in cleansing his soul. Through his rhyming couplet, which itself may reflect his mockery of the prayer, we

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# Exemplar Materials



## Essay Plan

Pan's Labyrinth > Essay Plan

**English Extension 1** Reimagined Worlds | **Pan's Labyrinth** Guillermo Del Toro

You may decide Pan's Labyrinth works as your 'A' text, or theory
example of how to split the film into three ideas which you can use a
your essay:

1. The trauma experienced in one's real world
2. The porous boundaries between real, imagined and reimagine
3. The emancipation offered through (re)imagination

Regardless of the macro-structure you find most applicable to you
and the question you receive on the day, here is an example of a boc
demonstrates how to weave together the content, context and form c
and applies the film to the concerns in the 'Reimagined Worlds' rubr
'loneliness' question:

### Example

*In Pan's Labyrinth, Del Toro not only diagnoses the "agony" of the "so*